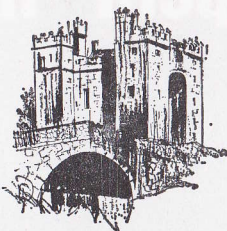


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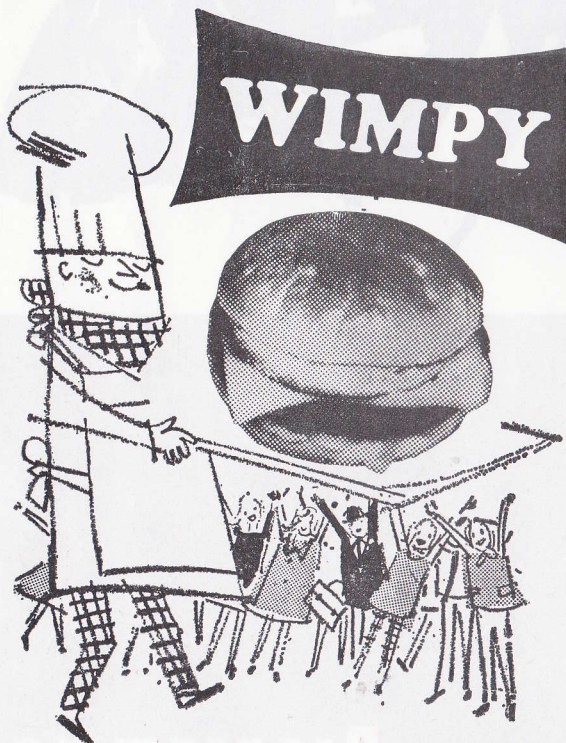


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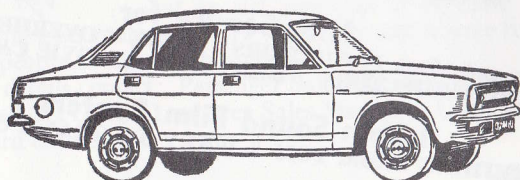
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SEASON OPENS SUNDAY, 13th MAY, 1973

Thursday, 17th May; Saturday, 19th May; 8.00 p.m.

CORK OPERA HOUSE

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THE DUBLIN GRAND OPERA SOCIETY

present

“CAVALLERIA RUSTICANA”

by PIETRO MASCAGNI (1863-1945)

Text by G. Menasci and G. Targioni-Tozzetti

First performed in Rome, 1890

CHARACTERS

Turridu, a young soldier Nunzio Todisco

Alfio, the village teamster Salvatore Sassu

Lola, his wife Deirdre Grier or Ruth Maher

Mamma Lucia, Turridu's mother Olive Duncan

Santuzza, a village girl Maria Angela Rosati

Villagers, etc.

TIME — The present, on Easter Day

PLACE — A village in Sicily

T H A N K S

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“I PAGLIACCIO”

by RUGGIERO LEONCINI

Text by the

First produced in Milan (c. 1950)

Canio (in the play ‘Pagliaccio’), head of a troupe of strolling players

Nedda (in the play ‘Columbine’), wife of Canio

Tonio (in the play ‘Taddeo’), a clown

Beppe (in the play ‘Harlequin’)

Silvio, a villager

Villagers and

TIME — The Feast of the Assumption

PLACE — Montalbano

ACT ONE

A road near the village of Montalbano

ACT TWO

A road near the village of Montalbano

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Producer: SANZIO LEVERONE

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CAVALLO (1858-1919)

composer

(cond. Toscanini), 1892

of a troupe

Renato Francesconi

of Canio Rita Lantieri

Salvatore Sassu

Patrick Ring

Giorgio Gatti

and Peasants

Assumption, about 1865-70

Montalto, in Calabria

ONE

of Montalto — morning

TWO

Montalto — the same evening

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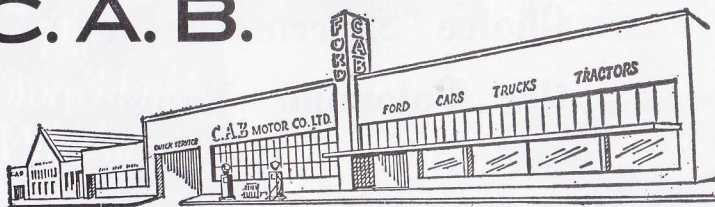
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"CAVALLERIA RUSTICANA"

THE STORY OF THE OPERA

TURRIDU, a young Sicilian peasant, loved the flighty Lola before he went to war, but during his absence she married the wealthy carrier Alfio, who adores her. When Turridu returns he consoles himself with Santuzza, but it does not take much encouraging from Lola before he is once again flirting with her, despite the fact that she is now a married woman.

The opera opens at the point when Turridu is serenading Lola. Santuzza overhears him and, mad with jealousy, confides in Lucia, Turridu's mother. Santuzza meets Turridu outside the church and reproaches him, but he departs laughingly to meet Lola. Then, unable to bear his faithlessness any longer, Santuzza tells Alfio of Lola's inconstancy and he determines to challenge Turridu.

After church the two men meet in Lucia's tavern and when Alfio refuses to drink with Turridu and then challenges him Sicilian fashion (by biting his ear), the latter realises the fatal mistake he has made. The two men then repair to a nearby orchard, and having commended the luckless Santuzza to his mother's care, Turridu goes out to his death and the curtain closes on the tragedy.

"I PAGLIACCI"

THE STORY OF THE OPERA

IN the Prologue to "I Pagliacci," Tonio, the clown, comes before the curtain to remind the audience that often there is deep tragedy behind a farce, and thus they are prepared for the sad end to the lovers in this opera.

Canio is the head of a troupe of wandering actors who come to a small village in Italy where they are rapturously welcomed by the villagers. Having invited the peasants to his play that night, Canio retires to the inn to have some wine. While he is away Tonio makes advances to Nedda, the sprightly coquettish wife of Canio, but she spurns him even to the extent of striking him across the face with a whip. Humiliated beyond endurance the clown swears to have revenge. Nedda then meets Silvio, her lover, with whom she has made plans to run away. Tonio overhears them making their plans and hastens to Canio to tell him of his wife's faithlessness. Canio, who is a morose, jealous man, wishes to seek out the man who has betrayed him immediately, but is restrained by Beppo, the Harlequin.

In the second act the players are prepared to present their play. Villagers collect before the tiny stage, and when the curtain opens Nedda (as Columbine) is seen on the stage and the play within the play begins. But with the entrance of Canio (as Pagliaccio), the pretty farce takes on a new note. Forgetting they are acting, before the astonished gaze of the villagers, Canio roughly demands the name of her lover from Nedda. But knowing that Silvio is in the audience Nedda carries on with her lines as if nothing untoward has occurred.

Eventually the infuriated Canio stabs Nedda and as she tries to avoid him she inadvertently calls to Silvio for help. The latter leaps on to the stage only to meet the same fate as the hapless Nedda. Meanwhile the audience have been so bewildered by the sudden change from make-believe to realism that they have not been able to help, and so with a final grim gesture of despair, Canio wearily dismisses them saying "Go, the comedy is ended," and then they leave him with the body of his dead wife he loved too well.